





HANNS HOLDT / HUGO VON HOFMANNSTHAL

PICTURESQUE GREECE

ARCHITECTURE * LANDSCAPE

LIFE OF THE PEOPLE

ARCHITECTURAL BOOK PUBLISHING CO

PAUL WENZEL AND MAURICE KRAKOW

NEW YORK

c 1922 □

IF 719
H 65
1922

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3115 27
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PRINTED IN GERMANY

I N T R O D U C T I O N

Of all our journeys, that to Greece is the most spiritual. Of that semi-sensual curiosity, ever the secret underlying base of so many journeys, there is little that speeds us on our way to Greece. And when, ere we have set foot upon her shores, she greets us with that which we had thought of least: her entrancing and wholly eastern perfume distilled from orange blossoms, acacias, laurels and thyme, we are, for a fleeting moment, almost startled.

Ours was a spiritual pilgrimage, and we had forgotten that from this landscape might emanate another perfume than that of memories alone. We confront that which we wish to see with too much spiritual impatience. In us dwell too many souls alloying their aspirations with our own towards these hills and temple ruins. We arrive lost in the company of a crowd of shadow-like companions. But they desert us the moment we step on shore, sense the actual rocks beneath our feet, inhale the fresh and sunny air. 'Tis then we stand in the forecourt of our desires and feel that we have lost our guides. But a short time ago, while our ship was sailing the Sicilian, "Greater Grecian" main, Goethe was with us. We leave him as we left Italia's shores. And suddenly we feel that he is a Roman. The great head of Juno Ludovisi intervenes between us and him. We remember that he never saw a real antique, nor a statue of the fifth century. And the placidity into which, together with Winckelmann, he steeped his antiquity is to us the condition of the German soul at a certain moment: nothing more. But also the great intellectuals of the last century who unveiled a darker and wilder antiquity — also their intuition suddenly possesses no longer the same luminousness. Burckhardt, his countryman Backofen, Rhode, Fustel de Coulanges — incomparable interpreters of the dark foundations of the Greek soul, bright torches that lit up a graveyard world — yet there is something more here. Here is no sepulchre. Here there is so much light, and they never breathed in this light. All their visions are as the colour of lead in this lustre, and we leave them far behind us. — The first impression of this landscape is stern, set foot in it where you may. It casts off all dreamy visions, be they historical or otherwise. It is dry, close-fisted, expressive, and strange as a fearful emaciated countenance. But on it shines a light the like of which the

eye has never seen before, a light that fills it with such joy that it would seem the eye had first learnt the meaning of seeing to-day. This light is at the same time inexpressibly mild. It shows up clearly the slightest detail with such distinctness, a gentle distinctness that sets the heart beating higher, and it surrounds that which is nearest — I can but use a paradox — with a luminous enveilment. It can only be compared with spirit. Things must exist thus in a wonderful intellect, so wakeful and so restful, so set apart, so joined. But how joined? Not by *Stimmung*. Nothing is more remote here than this gossamer psycho-sensual dream element. — No, by the spirit itself. The light is bold, and it is young. It is the symbol of youth penetrating to the very core of the soul. Hitherto I had looked upon water as the most wonderful expression of that which is eternally young. But this light is still more emphatically so.

They tell me this is the light of Asia-Minor, the light of Palestine, of Persia, of Egypt, and I understand the unity of history that has determined our inner fate since thousands of years. Troy, Xenophon's Ten Thousand, Cleopatra, and also Byzantine Theodora. All these thousand-year old adventures become both comprehensible and uniform as the parts of a single melody. Odysseus' ruses, Platon's irony, Aristophanes' impertinences: there is a wonderful identity in all, and the formula of such identity is the light.

Everything that lives in this light lives fully and really: without hope, without longing, without grandezza. It lives. It is this: "they live in light". To leave this light, to become as shadows; it was this that was most dreadful. For this there was no consolation. "Rather a serf there than Achilles here". — He who has not seen this light does not understand such words From a hill I see somewhere a few goats on a slope. Their climbing, the movement of their heads; this all is real, and at the same time as though drawn by a supreme artist. The air invests these creatures with something divine beyond their animalism. This light is the perpetual marriage of the spirit with the world. A steep summit, a pine-tree or two, a small wheat-field, a tree with old roots clinging to the riven rocks, a cistern, an evergreen shrub, a flower. Individually they have no aspirations to blend with the whole, each lives unto itself, but in this light to be alone does not spell solitude. Here or nowhere the individual is born; but he is born to a divine and companionable fate. In this air one is magnificently secluded — but no more deserted than one of the gods, wherever he might appear or pass through the air. And here all creatures are gods. This pine, beautiful as a column of Phidias, is a goddess. And of the spring flowers scattering their perfume and splendour from meadow-side it has been said — and rightly said — that they stand there like little gods.

Here, man, as we understand him, was born, for here harmony of measure was born. The proportions of a temple remnant, three columns and a ruined gable shadowed by a solitary oak whose foliaged crown looks heavenwards are all so beautiful that they almost rend our soul, even as the deepest harmonies

of music rend the soul. The sky itself, the height of the apparantly solid dome, is somehow included in the magnificent computation. And when a man steps between the columns, a peasant seeking a patch of shade, or a spot to eat his frugal meal, a shepherd with his dog, the whole scene becomes so beautiful that our heart swells with joy. Nothing we know of their ways, and manners, and cult appeals directly to our power of imagination. Their ceremonies, as far as archaeology devulges them to us, are as unpleasant as the sight of dancers for him who does not hear the music. We cannot grasp anything of their mysteries, save the relation of the human body to the stone-built sanctuary.

The view from Acro-Corinthus extends to two seas with many islands, the snow-clad summit of Parnassus and the Achaian Mountains. Light creates out of all these an order that fills the heart with bliss. We know no better word for this than music. But it is more than music. — And what a lesson this light gives to the thoughtful observer! Here is no exaggeration, no admixture. Let each one see for himself. But see it in its pristine purity. Seek not to discriminate, nor to group. Each stands in its allotted place, the whole is conjoined. Be calm, breathe, enjoy and sense your life.

Nothing is more difficult than to guess in this landscape whether an object be far or near. The light makes it distinct, and at the same time spiritualizes it, makes it but a breath. But the power in a movement at a distance of one hundred and fifty paces is great. The beckoning of an Agogiate calls forth from a distant rock crevice the shepherd with his water skin. It is wonderful to think how in the Battle of Salamis the sea captains issued their commands on their gaudy wooden bridges which never could have been conveyed by human voice through the roar and din of battle, and how the Grecian eye seeking the outstretched hand of Themistocles in this atmosphere of vibrating silver decided towards evening the fate of the world.

The Homeric gods and goddesses are always stepping out of the bright light. Nothing seems more natural as soon as one knows this light. We are from the north, and the semi-darkness of the north has formed our imagination. We divine the mystery of space, but we considered no other means of glorifying it possible than Rembrandt's chiaroscuro. Now here we recognize that there is a mystery in full light. This light shrouds forms in mystery and familiarity at the same time. They are but trees and columns which meet our eyes in this light, or mayhap the mute bodies of the Erechtheum Caryatides, half virgins, half columns. And yet their corporeal beauty is of irresistible power in this light. But the gods and goddesses were statues of flesh and blood. From beneath the heavy and almost hard forehead the fire in their blood glowed forth. And in this air which wraps a veil of both awe and desire around every form, and if it be but a blossom-laden branch, we divine the look with which Paris, the lonely shepherd, measured the three goddesses, when they stepped towards him out of the glittering light, high-breasted in their pride and jealousy of one another, and ready to give all to win the victor's prize.

What a situation! — And does it not bear like a diamond, uncrushed by any weight, the whole of the stupendous and dark happenings of the Iliad? — Yes, these myths are true in another way than we thought. We loved them as the products of harmonious imaginative power. But there is more of magic in them, than we knew, a magic which enters man's soul straight from the actual. Before the first rays of the sun touch the heights of Parnassus, there is really something of the colour of the rose that floods its uppermost summit. This colour is exactly that of the living rose-petal, and exactly only two fingers wide, two fingers of a woman lightly laid on the bulwark of a ship, and just as light as the movement of a woman's hand. And it requires here a lesser effort of fantasy to see Eos fly westwards with rosy fingers, rapid as a dove, than to imagine a burning bush in the semi-darkness of our eternal winter afternoons.



But this journey of ours is no journey to the picturesque. We are searching here for one of the sublime experiences of humanity. We wish to place our hand on the sanctuary. We wish to assist at festivals which, in their austerity and beauty, verge on the sublime. We wish to take direct, nay, physical part in that which we guessed at more than we experienced whilst deciphering our Aeschylus. A restless impatience stirs in us to discover the sublimely spiritual in forms. In this impatience lies the yearning of how many generations. And is it not above all Schiller's bold and great soul rising within us? His visions of the antique, this ever-recurring petulant demand to find somewhere on earth the incorporated idea of the beautiful which his inner eye was so strong to discern. Let us beware of confounding these things with the irresponsible "writings" of the average literati. Schiller believed what he wrote. And he unfurled his whole *ego* like a far-flung flag in the tumult of a perpetual spiritual battle in which future and past are blended, and in which we too stand somewhere.

The idea of recognizing in physical traces a spiritual sublimeness loses here on the soil of Greece its exaggeration akin to arrogance. And, indeed, in this light the spiritual is more embodied and the physical more spiritualized than elsewhere in the world. If, under these skies, we turn over the leaves of one of Pindar's odes glorifying a pugilistic combat, the battle itself and the gigantic struggle issues forth into the very middle of this silver flame of poetry. The Olympic plain where they met brings into close relationship Athens, of which we think we know so much, and Sparta, of which we know so little. We surmise that they were both Greeks, and that their locked embrace and the mortal combat that slew them both was Greek life in its highest sense. Our faded Winckelmann vision which drew the beautiful too near to the charming, and to an enervated charmingness at that — too near to Canova! — a vision that still lives in us somewhere has made us forget how closely beauty and strength, as well as strength with all that is terrible and threatening, to life are related: how could it otherwise bring life to its knees?

But here, before these stupendous remains we recollect that Castor and Pollux were Helen's brothers, that they were robbers of women and mighty fighters. If we think of Antigone here, we swear she was a sister of Achilles, and the defiance with which she met her king is of no less force than that of Thetis' son who stayed in his tent in spite of the commander and a hundred princes. These nameless ephebes, these "dew sisters" from the Acropolis, these Corai virgin priestesses, dug up from the ruins of Persian destruction, are magnificent beings, and powerful ones withal. There is something unattainable about them, something more incomprehensible than the most beautiful Gothic figures. And also something more complete. Yet never before were the spiritual and physical within us so moved in the deepest roots, where they are united, by the sight of the physical. This completeness is the last word of the culture in which we are rooted. Here, neither the Occident nor the Orient are alone, and we belong to both worlds.

Perhaps, with a romantic eye, we still conceive a complete figure that rises up in marble before us. Perhaps we vest it with too much of our consciousness, of our "soul". Let us be careful not to confound the infinitely different worlds. But even a cool and yet very attentive look fixed on one of these relics: an arm with a hand, a half-nude shoulder, the knee of a goddess under a flowing garment, even this cool look which refuses any share of harmonious contact with this art feels, after a few seconds, absolutely in tune with this conception of completeness in which both spirit and senses have an equally wonderfully harmonious part. These hands, as beautiful as they are strong, and so unostentatious of strength or beauty, how they justify Anaxagoras' words: man is the cleverest being because he has hands. And how freely the *νοῦς* of Anaxagoras moves in these wonderful organs of the body. They are indeed organs, tools, but not blunt ones; and are no less spiritual than words. The sight of these supple, powerful, clever princely limbs reveals to us the philosophical language of the Greeks flashing like a chain of mountain peaks. Verily, here the spiritual and physical footsteps lead along the same path, and they all lead to the lion's den.



Greek landscape, as it is to-day, may be disappointing when first seen. But it is only the first glance that disappoints. Present-day Greece is a woodless country, and has thus a certain hardness in its outlines, which, it is true, is bathed in the life-giving light. In vain we search for the "swelling hills" which enchanted Fallmerayer, when gazing across the country from the shore, or the chestnut thicket, and the platanes and oaks interspersed with a thousand bushes, into which he descended from a mountain cliff. But the swelling hills were near Trebizond, and he looked into the woods from the summit of Athos. Still to-day the peninsula of Volo — for centuries the forest reserve of the Dowager-Sultaneess — has its famous chestnut woods; all this lies outside of Greece-proper. But Attica had only one little wood left, and this was set on fire during the war to remove the King whose country-house was situated in its midst. The erst-

while "leafy Boeotia" is a stony basin with here and there a wheat-field and an olive-grove. But this hard and parched landscape has elements of beauty in it, the memory of which never fades.

I have not set foot on the soil of Sparta, and I have only seen the summit of the Taygetus glittering in the air, but at intervals of years I have read more than once the pages Maurice Barrès wrote about it, and which are the most beautiful words in the beautiful book he calls the "Journey to Sparta". They are the most complete example of a description which is both enthusiastic and restrained at the same time. They depict a mountain-range, and at the same time the soul of an uncommon man who sees these mountains. The jagged summits and the crevices of the Taygetus spoke a language to this politician, this intellectual and visionary, to completely grasp which his soul was tuned. Nothing can be less vague and sentimental than the first striking effect the view of this mountain-range has upon him. The Taygetus affects him, as young Achilles hidden among the women of Scyros was affected by the sudden sight of spear and lance. His description is, like the work of a true author, unique and untranslatable. I feel how I spoil it, and yet I cannot resist inserting here the paragraph I have in mind for the sake of that which it deals with.

"The valley's breadth of Lacedaemon through which, as a little river, the Eurotas wends its way along its too broad gravel bed is confined to the east by the Menelaion Mountains and to the west by the Taygetus. It is but a few miles broad, and its course is ever winding. Little laughing vales run southwards between hard hills. This sinuosity calls forth the soul; and the onward flow blends well with the reddish Menelaion which rises up in pathetic terraces. But all this romanticness recedes far from the peaceful sublimity of the Taygetus.

The Taygetus range rests on a mighty base showing dark folds to the eye. Cutting into its lower regions are deep crevices filled with blue gloom and woods; tall cliffs and strong bastions are its forts. These mighty outworks are pushed far into the plain as though ready to attack, and on the slopes are single villages that seem like dying heroes sinking wounded to the ground. On such a foundation dread precipices rise up, and above these, as a third zone, the region of glaciers and avalanches rises, and yet as highest above these the chain of steep ordered summits ranges itself admirably in its multiplicity of forms What power and greatness lies in the upward course of this elevation. How calmly it rests its weighty bulk upon the plain that caresses its feet voluptuously, and how it points its seven snowy caps skywards! The boldness of a writer will never be able to do justice to this brilliancy and this forceful power, never be able to correctly depict these decisively pure-toned colours that spurn every discordant shade, nor the grandiose essential differences as they calmly range from where the orange grows up to the sparkling ice-walls."

I shall not attempt to place next to these lines a second description having the heroic of the Grecian landscape for its theme. They tell us all that one can be said about this landscape without digressing into the romantic. And it is on the

slopes of the Taygetus that our imagination — and that of Goethe too — sets the stage for the marriage of Faust and Helen. But I once attempted to describe a more gentle element of this landscape, and one that is often repeated, so that those who have travelled in Greece may be reminded of this or that landscape. I mean the approach at eventide to some solitary monastery. And I will recall both for myself and those who read these lines that still vivid description of that tender scene.

“We had ridden this day nine or ten hours, and had encountered nought in the flat stony hollow of the sloping mountain valley save once in a while a shepherd with his flock, or a tortoise crossing our path from underneath small sweet-smelling shrubs. Towards evening we saw a distant village, but we left it behind. Then we heard the sound of sheep-bells both near and far, and our mules mended their pace and inhaled the perfume-laden air that came from the narrowing vale: the perfume of acacias, strawberries and thyme. We felt how the bluish mountains closed in on us, and that this valley was the end of the whole way. For a long time we rode between two wild-rose hedges, and then between low walls behind which were fruit gardens. An old man with a gardener’s knife in his hand was wading breast-deep in blossoming hedge-roses. The monastery was sure to be quite near, and we were surprised not to see it. Suddenly a door opened in the wall on our left, and a monk was leaning in the doorway. He was young, had a fair beard cut in a manner that reminded one of Byzantine portraits, a Roman nose, and unsteady blue eyes. He greeted us by bowing and stretching out both arms. We dismounted and he preceded us. We entered a passage, and into a room, and saw that we were in the middle of a monastery. It was built into the mountain, and our room, which, entered from the garden, was on a level with the ground and two stories high over the courtyard. The old church, with the glory of the evening light upon its thousand years old reddish walls and cupolas, enclosed one side, and the other three were composed of such houses as the one we stood in, and the little balconies were light blue or yellow, or blue-green. Peace reigned everywhere, peace and joy sweetened by the perfume of flowers. Below, a fountain was plashing. Monks in long black garments, their high black cowls covering handsome faces adorned with jet black beards passed across the yard and vanished through the church-door, or they were leaning over balconies, or passing down an open stairway. Half-loud voices in the church were beginning to sing the psalms set to an old melody. The voices rose and sank, and there was something infinite, equally far from sorrow as from joy, something solemn which seemed to come from eternity and continue to sound forth thus into eternity. Across the yard the boys’ voices echoed the melody which drifted through an open window.... We were in the midst of the present, and we were surrounded by the sacred customs of the Oriental Christian Church. But the gestures, the sublimeness, the language, and even the rhythm of the obeisance — the proskynese — is Byzantium, and is older than Byzantium. The little owls were calling in the garden, the cicadas began their chirp; where the evening star

hung, the ridge of Parnassus was shining invisible behind dark mountains, and there in the flank of the mountain lay Delphi. Nowhere were we apparently further from that sunken world, and never indeed so sentiently near. And when the head of a beautiful choir-boy appeared at an open window, graceful and self-confident, one who had echoed the sacred melody before, nothing was more natural than to confound him with another, and to vest another form with these customs which seemed to us mysterious and yet comprehensible. And never a shadow-like picture, at least of grey antiquity, was so tangibly near as when — in the Phocaen temple vestibule — we believed for a moment we saw in the body Sophocles' boy Ion, and thought we breathed the same air with him.

TABLE OF CONTENTS

1. Athens. Capital from the Propylaea
2. Athens. Acropolis. Propylaea from the north-east
3. Athens. Acropolis. Capital from the Propylaea
4. Athens. Acropolis. View through the Propylaea from the south-east
5. Athens. Acropolis. View through the Propylaea to the Nike Temple
6. Athens. Acropolis. Nike Temple from the north-east
7. Athens. Acropolis. Erechtheion from the south-west
8. Athens. Acropolis. Hall of the Caryatides of the Erechtheion
9. Athens. Acropolis. Erechtheion, north hall
10. Athens. Acropolis. Parthenon from the west
11. Athens. Acropolis. Parthenon from the north-west
12. Athens. Acropolis. In the Parthenon, looking towards the east
13. Athens. Acropolis. Parthenon, eastern part from the north
14. Athens. Acropolis. Parthenon, eastern corner from within
15. Athens. Acropolis. Parthenon, corner of gable
16. Athens. Entrance to the Odeum of Herodes Atticus with view of Nike Temple
17. Athens. Interior of the Odeum
18. Athens. Arch of the Odeum seen from entrance of the Acropolis
19. Athens. View of the Acropolis from roof of the Castle
20. Athens. Acropolis from the north-west
21. Athens. Acropolis from the west
22. Athens. Head of a girl
23. Athens. Head of a youth
24. Athens. Theatre of Dionysus
25. Athens. Theatre of Dionysus
26. Athens. View of Athens from the Acropolis with Lycabettus Mts.
27. Athens. View from the Acropolis towards Mount Hymettus.
28. Athens. Olympieum from the south
29. Athens. Olympieum from the east
30. Athens. Olympieum from the west
31. Athens. Archway in the Roman Market
32. Athens. Entrance of the Theseion
33. Athens. The Theseion from the west
34. Athens. Roman Market with the Tower of the winds
35. Athens. Small Metropolis 9th—12th century
36. Athens. Relief on the small Metropolis
37. Athens. Relief on the small Metropolis
38. Athens. Relief on the small Metropolis
39. Athens. St. Sotère at the foot of the Acropolis
40. Athens. Entrance to the church of Panagia Megalo Monastiri
41. Athens. Panagia Megalo Monastiri church
42. Greek woman in ancient national costume
43. Greek woman in ancient national costume
44. Greek woman in ancient national costume
45. Dance of the body-guard
46. View from Caesariani towards Athens.
47. Sunion. 'Column Cape'
48. Sunion. Temple of Poseidon, entrance
49. Sunion. Temple of Poseidon
50. Caesariani Convent on Mt. Hymettus
51. Daphni. Convent ca. 1100
52. Daphni. Convent Yard
53. Caesariani Convent Church
54. Daphni
55. Daphni
56. Daphni. Interior of the Church
57. Daphni. Mosaik in the Cupola ca. 1100
58. Isthmus of Corinth Canal
59. Corinth. Roman Market with Acrocorinthos
60. Corinth. Apollo Temple, interior from the north-east
61. Corinth. Apollo Temple from the south-west, 6th century B.C.
62. Corinth. Source House of the Peirene, Entrance
63. Corinth. Interior of a Peasant's House
64. Corinth. Source House of the Peirene
65. Corinth. Glauke Source
66. Acrocorinthos Castle
67. Acrocorinthos Castle. View from interior towards 1st Gateway
68. Acrocorinthos Castle. View from the heights towards the south
69. Acrocorinthos. View from the heights towards the north, gulf of Corinth
70. Mycenae. View of the Citadel from the south
71. Mycenae. The Cupola Tomb
72. Lion of Chaeroneia
73. Apollo. Temple of Bassae
74. Nauplia
75. Fortified island near Nauplia
76. Byzantic Ruins with Taygetos Mts.
77. Sparta with Taygetos Mts.
78. Vegetation near Nauplia
79. Vegetation near Olympia
80. Mistra. Pantanossa Convent
81. Mistra. Interior of the Church
82. Mistra. Interior of the Church
83. Mistra. Interior of the Church
84. Mistra. Relief

85. Mistra.
86. Mistra. Citadel Walls
87. Mistra.
88. Olympia. Two Columns of the Temple of Hera
89. Olympia. Field of Excavations
90. Olympia. Bed of the Cladeos
91. Olympia. Field of Excavations
92. Olympia. Aphrodite, small head
93. Olympia. Athena head (from a metope)
94. Olympia. Hermes of Praxiteles
95. Olympia. Nike of Paeonios, 420 B. C.
96. Olympia. Hercules (from a metope)
97. Olympia. Athena (from a metope)
98. Patras. Harbour
99. Bay of Itea
100. View from Delphi towards Itea
101. Delphi. Circular Building for presents of incense from Argos
102. Delphi. Apollo Temple
103. Delphi. Pedestal of a Statue of Triumph
104. Delphi. Hall of the Athenians
105. Delphi. Sacred Path with Treasure House of the Athenians
106. Delphi. Head of the Charioteer
107. Delphi. West Gable of the Treasure House of the Cnidians, 6th century B. C. Struggle between Hercules and Apollo for the Delphic Tripod
108. Delphi. View from the Athenian Treasure House
109. Delphi. Column, with view of the Gymnasium and Marmarion
110. Delphi. Stadium with the Shining Rocks
111. Delphi. Stadium General view
112. Araehova.
113. Parnass.
114. Hosios Lucas Convent, Yard
115. Hosios Lucas Convent
116. Hosios Lucas Convent, Cupola
117. In Hosios Lucas Convent
118. Hosios Lucas Convent, Byzantine Capital
119. Hosios Lucas Convent, Angel Mosaic
120. Chalcis. Byz. Lion Relief
121. Chalcis. Mosque
122. Pharsalus. Mediaeval House
123. Pharsalus. Spring
124. Volo. Painted Tomb
125. Theseus and Antiope from the Pediment of the Apollo Temple in Eretria
126. House in Ana-Volo
127. Shepherd Boy
128. Cloister in Demeril
129. Macrinitza, Fountain
130. View from the Pelion slopes to the Gulf of Pagasae, Iolcus hill to the left
131. Macrinitza on Pelion
132. Village of Kastraci with Meteora Rock
133. Meteora Rock from the north
134. Deserted Meteora Convent on Rocks
135. Village of Kastraci
136. Meteora. View from Hag-Barlaam towards the south
137. Meteora Convent, founded 1388
138. Arta
139. Arta
140. Arta. Capital
141. Lion Relief from Saloniki
142. Kastorias
143. Baba. Temple Valley
144. Saloniki. Interior of St. Demetrios
145. Saloniki. Turkish Graves
146. Saloniki. Transept of the Hagia Sophia 5th century
147. Saloniki. St. Demetrios, Renaissance Tomb of Lucas Spandonis
148. Saloniki. Turkish Mosque
149. Saloniki. So-called "Rotunda" (St. George's church) with Minaret and Turkish Tombs
150. Saloniki. Hagia Sophia 5th century
151. Saloniki. Baptesterium
152. Saloniki. Tschaurch, Monastir
153. Saloniki. Street Scene
154. Leukos. Hagios-Nicolas Source
155. Korfu. Eastern Coast with Pontikonisi Isle
156. Leukos. Western Coast
157. Leukos. Vlichos Harbour from the south-west
158. Aegina. Aphaia Temple.
159. Aegina. Aphaia Temple.
160. Aegina. View from Aphaia Temple to the sea
161. Delos. Theatre.
162. Naxos. Naxia, the Capital
163. Syra. (Hermupolis) Palaeo-Syros
164. Thera. Phira from the south
165. Thera. Phira from the north with St. Elias Castle
166. Thera. Windmill in Merowigli
167. Thera. In the Harbour of Phira
168. Thera. In the Hosios Elias Convent
169. Thera. Ascent to Pira.
170. Thera. Convent Street St. Elias
171. Thera. Nuns' Convent in Skaros
172. Chios. Street
173. Chios. Street
174. Crete. Palace of Phaistos, Hall and Staircase
175. Crete. Palace of Phaistos, the two great Staircases
176. Crete. Palace of Phaistos



Athen
Kapitell von den Propyläen

Athènes
Chapiteau des Propylées

Athens
Capitel from the Propylaea



Athen
Akropolis. Propyläen von Nord-Ost

Athens
Acropolis. Propylaea from the north-east

Athènes
L'Acropole. Propylées du nord-est



Athen
Akropolis. Kapitell von den Propyläen

Athens
Acropolis. Capital from the Propylaea

Athènes
L'Acropole. Châteaue des Propylées



Athen
Akropolis. Durchblick durch
die Propyläen von Süd-Ost

Athens
Acropolis. View through the Propylaea
from the south-east

Athènes
L'Acropole. Coup d'œil par les Propylées
du sud-est



Akropolis. Blick durch die Propyläen auf Niketempel

Athens

Acropolis, View through the Propylaea to the Nike Temple

Athènes

L'Acropole. Vue par les Propylées sur le temple de Nike



Athen
Akropolis, Niketempel von Nord-Ost

Athènes
L'Acropole, Le temple de Nike, vu du nord-est

Athens
Acropolis, Nike Temple from the north-east



Athen
Akropolis, Erechthelion von Süd-West

Athens

Acropolis, Erechthelion from the south-west

Athènes

L'Acropole, L'Erechthéon vu du sud-ouest



Athen
Akropolis. Karyatiden - Halle
des Erechtheions

Athens
Acropolis, Hall of the Caryatides
of the Erechtheion

Athènes
L'Acropole, Galerie de cariatides
de l'Erechthéon



Athen
Akropolis. Erechtheion, Nordhalle

Athènes
L'Acropole. L'Erechthéion,
galerie du nord

Athens
Acropolis. Erechtheion, north hall



Athen
Akropolis, Parthenon von West

Athènes
L'Acropole. Le Parthénon, vu de l'ouest

Athens
Acropolis, Parthenon from the west



Athen
Akropolis. Parthenon von Nord-West

Athens

Acropolis. Parthenon from the north-west

Athènes

L'Acropole. Le Parthénon, vu du nord-ouest



Athen
Akropolis, im Parthenon, nach Osten

Athènes
L'Acropole. Au Parthénon, vers l'est

Athens
Acropolis, in the Parthenon, looking east



Athen
Akropolis. Parthenon. Östlicher Teil von Norden

Athens
Acropolis. Parthenon, eastern part from the north

Athènes

L'Acropole. Le Parthénon: partie orientale, vue du nord



Athen
Akropolis. Parthenon.
Ostecke von Innen

Athènes
L'Acropole. Le Parthénon,
coin oriental, vu de l'intérieur

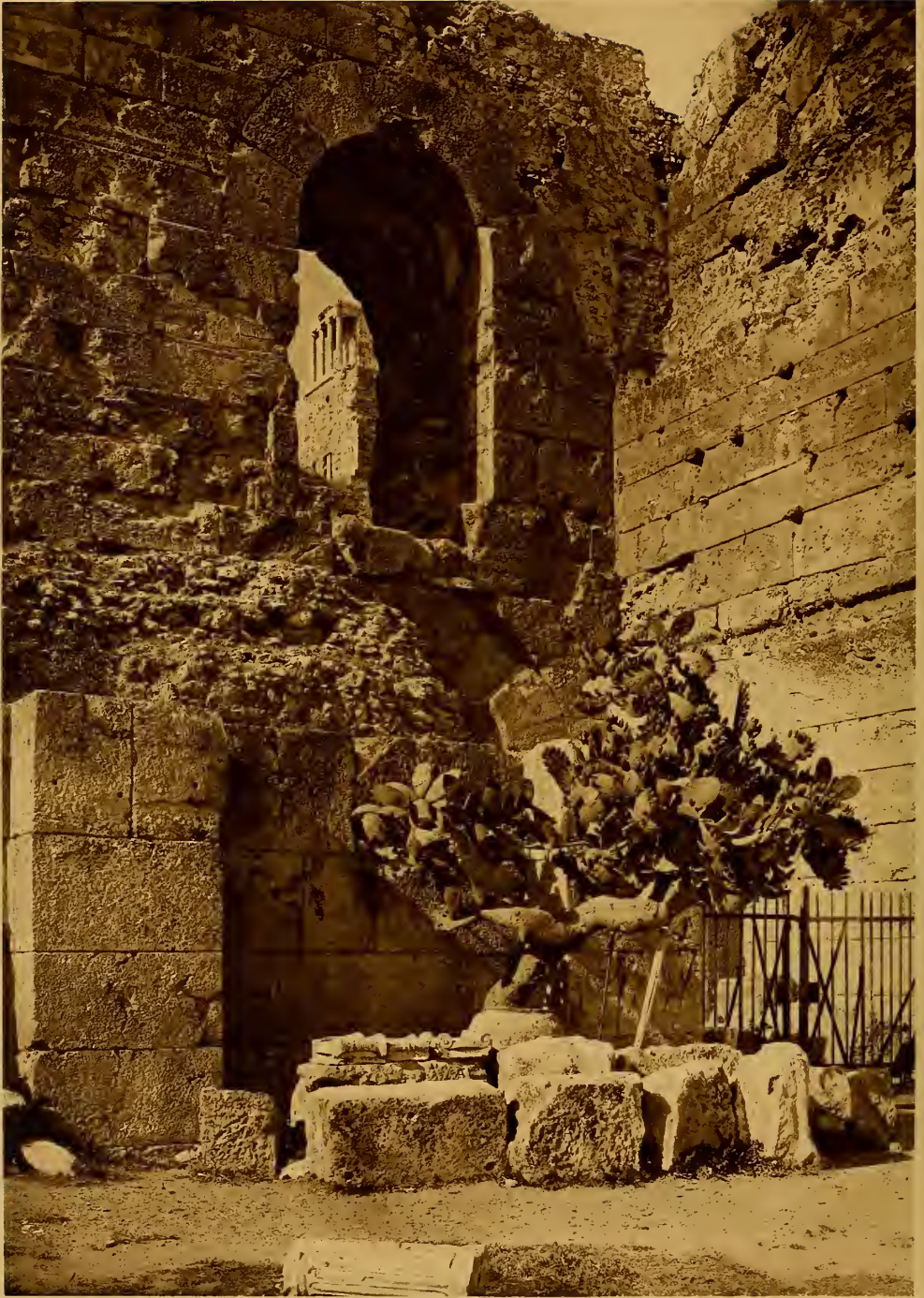
Athens
Acropolis. Parthenon,
eastern corner from within



Athen
Akropolis, Parthenon
Glebelecke

Athens
Acropolis, Parthenon, corner of geble

Athènes
L'Acropole, Le Parthénon, un coin du faite



Athen

Eingang des Odeon des Herodes
Atticus mit Blick auf Niketempel

Athens

Entrance to the Odeum of Herodes
Atticus with view of Nike Temple

Athènes

Entrée de l'Odéon de l'Hérode Attique
avec vue sur le temple de Nike



Athen
Innères des Odeion

Athènes
Intérieur de l'Odeion

Athens
Interior of the Odeum



Athen
Bogen des Odeion, vom Aufgang zur
Akropolis aus

Athens
Arch of the Odeum seen from entrance
of the Acropolis

Athènes
Cintre de l'Odéon, vu de l'entrée
sur l'Acropole



Athen
Blick auf die Akropolis vom Schlosdach

Athens
View of the Acropolis from roof of the Castle

Athènes
Vue sur l'Acropole, prise du toit du château



Athen
Akropolis von Nord-West

Athènes
L'Acropole, vue du nord-ouest

Athens
Acropolis from the north-west



Athen
Akropolis van Westen

Athènes
L'Acropole, vue de l'ouest

Athens
Acropolis from the west



Athen
Mädchenkopf

Athènes
Tête de jeune fille

Athens
Head of a girl



Athen
Jünglingskopf

Athènes
Tête de jeune garçon

Athens
Head of a youth



Athen
Dionysos-Theater

Athènes
Théâtre du Dionyse

Athens
Theatre of Dionysus



Athen
Dionysos-Theater

Athènes
Théâtre du Dionyse

Athens
Theatre of Dionysus



Athen
Blick v. d. Akropolis auf Athen mit Lykabettos

Athens
View of Athens from the Acropolis with Lycabettus Mts

Athènes
Vue d'Athènes avec Lykabettos, prise de l'Acropole



Athen
Blick v. d. Akropolis gegen Hymettos

Athens
View from the Acropolis towards Mount Hymettus

Athènes
Vue sur le mont Hymette, prise de l'Acropole



Athen
Olympieion Südfront

Athènes
L'Olympéion. Facade méridionale

Athens
Olympleum from the south



Athen
Olympieion von Osten

Athènes
L'Olympéion Vue de l'est

Athens
Olympieum from the east



Athen
Olympieion von Westen

Athènes
L'Olympéion. Vue de l'ouest

Athens
Olympieum from the west



Athen
Tor am römischen Markt

Athènes
Porte au marché romain

Athens
Archway in the Roman Market



Athen
Eingang zum Theselon

Athènes
Entrée du Thésélon

Athens
Entrance of the Theselon



Athen
Theseion von Westen

Athènes
Le Théséion, vu de l'ouest

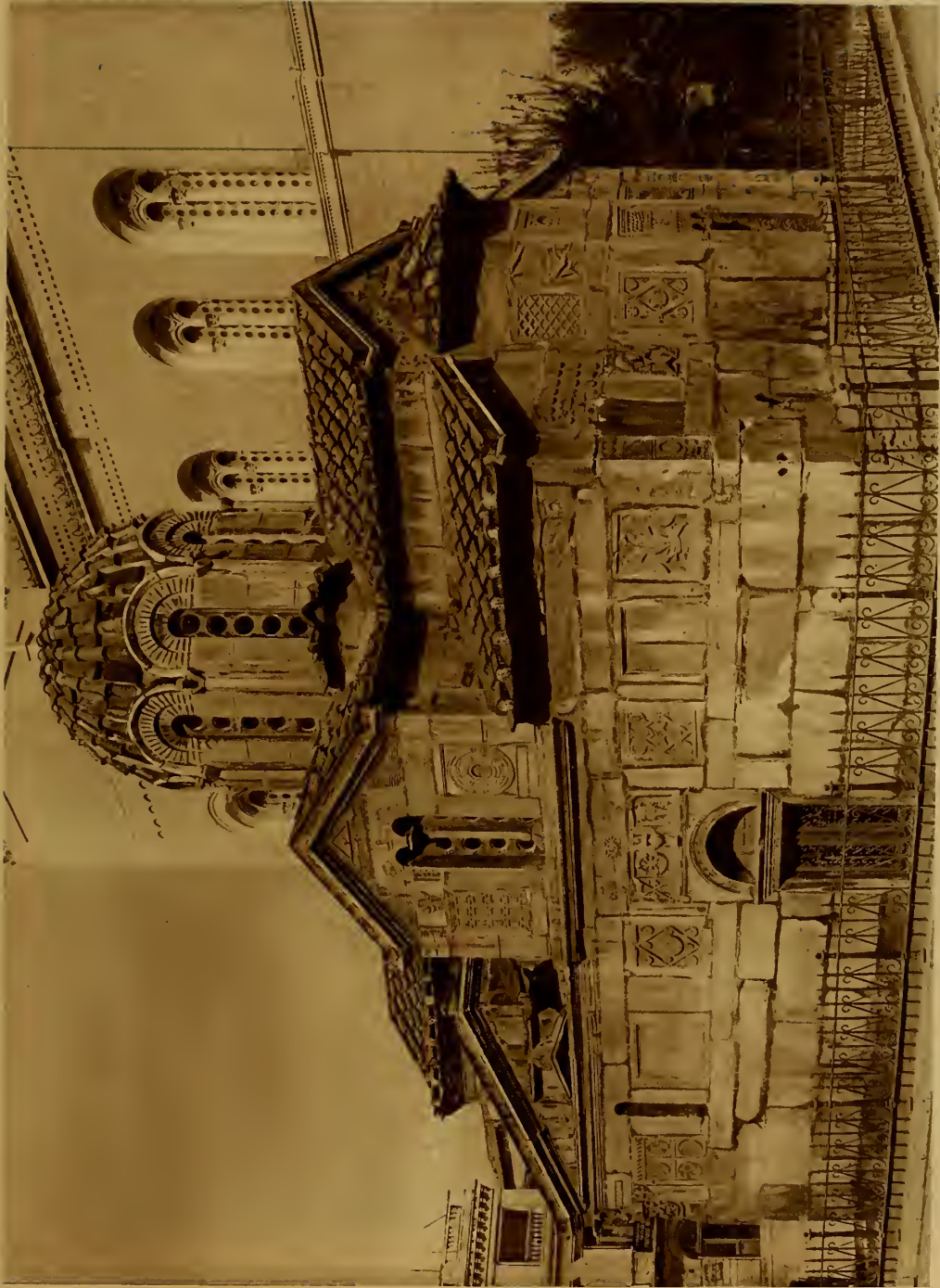
Athens
The Theseion from the west



Athen
Römischer Markt mit Turm der Winde

Athènes
Marché romain avec la tour des vents

Athens
Roman Market with the Tower of the winds



Athen
Kleine Metropolis. 9. bis 12. Jahrhundert

Athènes
Petite Métropole. 9^e - 12^e siècle

Athens
Small Metropolis 9th - 12th century



Athen
Relief an der kleinen Metropolis

Athènes
Relief à la petite Métropole

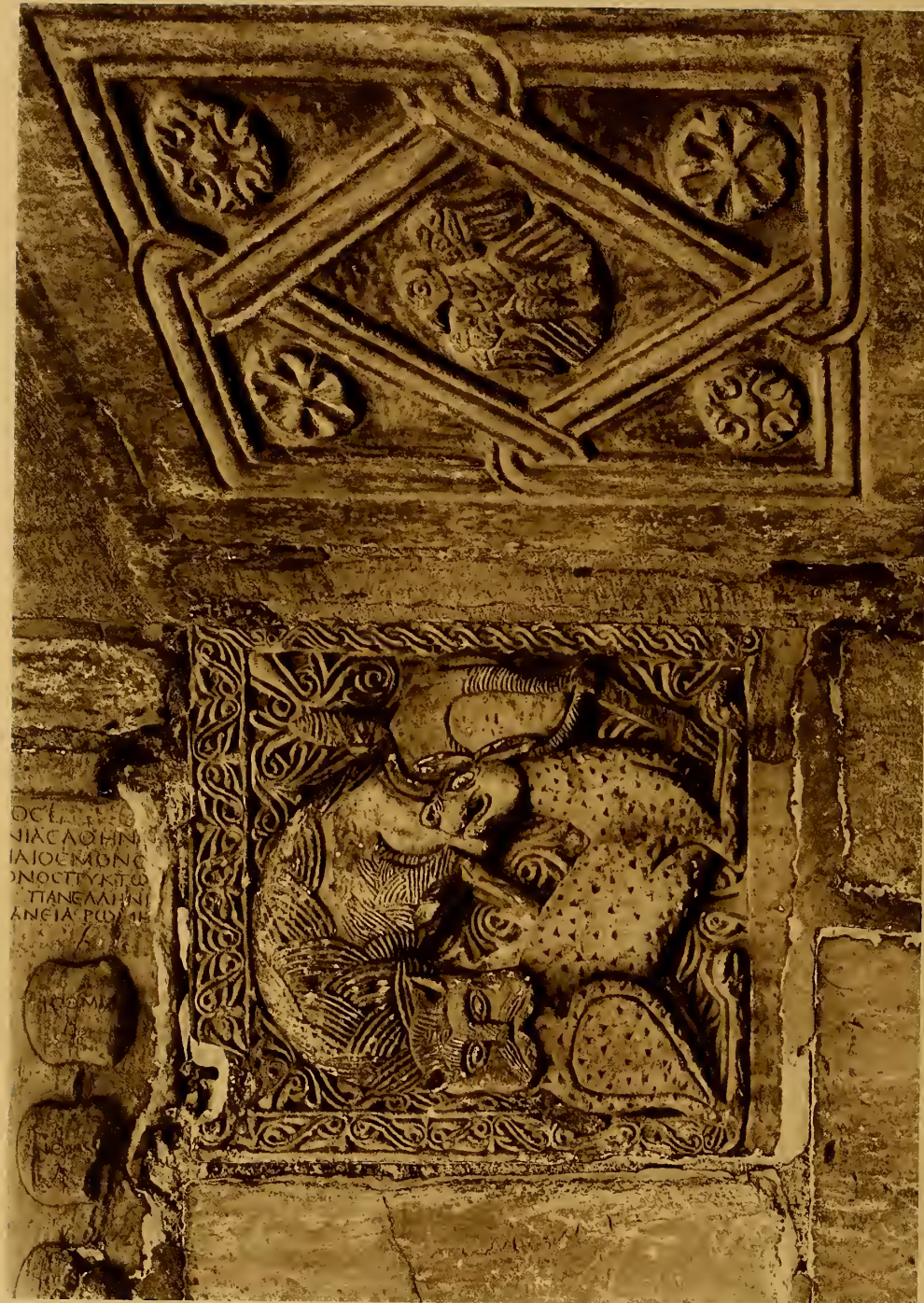
Athens
Relief on the small Metropolis



Athen
Relief an der kleinen Metropolis

Athènes
Relief à la petite Métropole

Athens
Relief on the small Metropolis



Athen
Relief an der kleinen Metropolis

Athènes
Relief à la petite Métropole

Athens
Relief on the small Metropolis



Athen
St. Sotère am Fuss der Akropolis

Athens
St. Sotère at the foot of the Acropolis

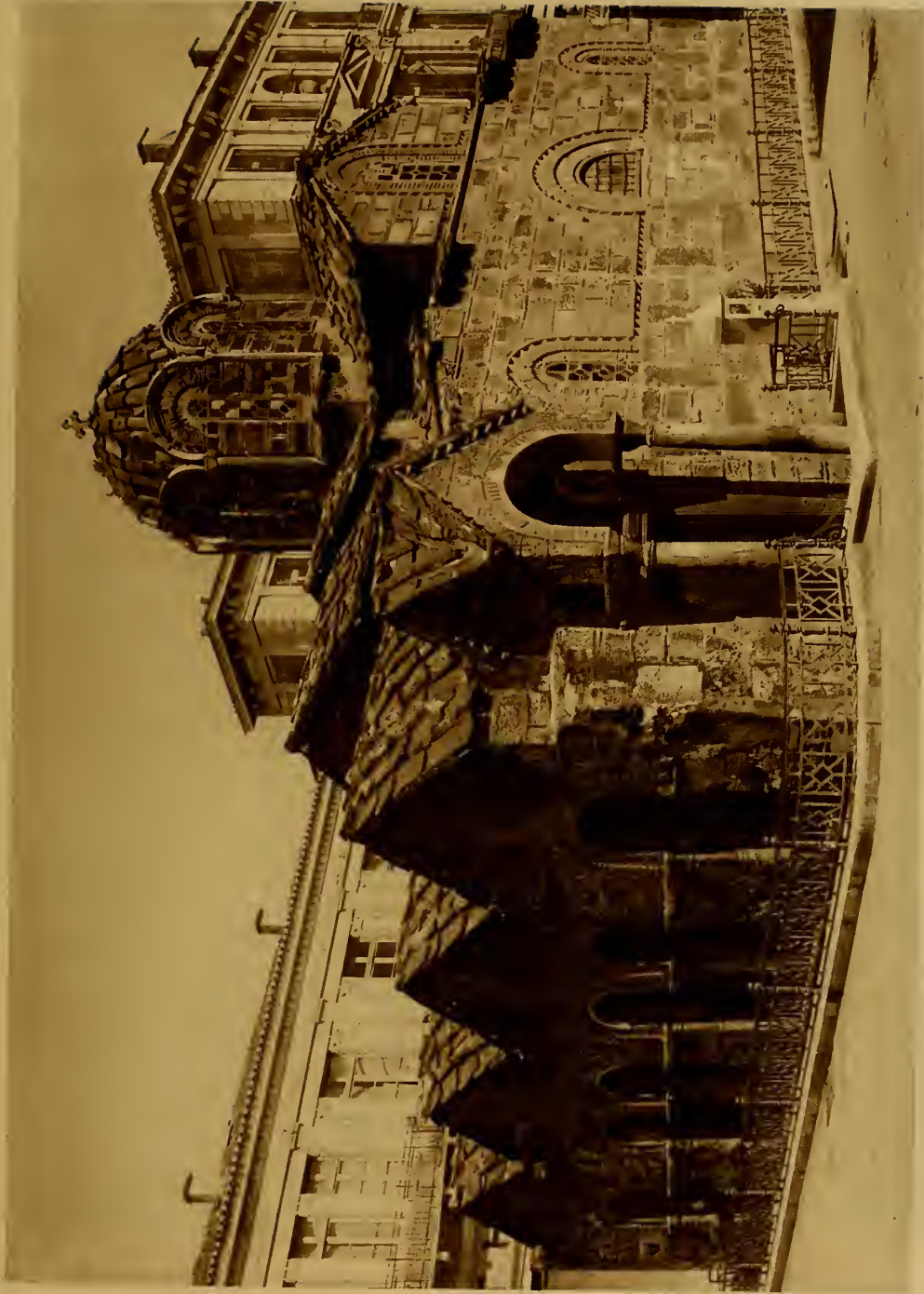
Athènes
St. Sotère au pied de l'Acropole



Athen
Eingang zur Kirche Panagia
Megalo Monastiri

Athens
Entrance to the church of Panagia
Megalo Monastiri

Athènes
Entrée de l'église Panagia Megalo Monastiri



Athen
Kirche Panagia Megalo Monastiri

Athènes
Eglise Panagia Magalo Monastiri

Athens
Panagia Megalo Monastiri church



Athen
Griechin in alter Nationaltracht

Athens
Greek woman in ancient national costume

Athènes
Femme grecque dans l'ancien costume national



Athen
Griechin in alter Nationaltracht

Athens
Greek woman in ancient national costume

Athènes
Femme grecque dans l'ancien costume national



Athen
Griechin in alter Nationaltracht.

Athens
Greek woman in ancient national costume

Athènes
Femme grecque dans l'ancien costume national



Athen
Tanz der Leibgarde

Athènes
Danse de la Garde du corps

Athens
Dance of the body-guard



Athen
Blick von Käsarlan! gegen Athen

Athènes
Vue sur Athènes, prise de Käsarlan!

Athens
View from Käsarlan! towards Athens



Athen
„Saulienkap“ Sunion

Athènes
Le Portique ou „cap des colonnes“, Sunion

Athenis
„Column Cape“ Sunion



Athen
Sunion. Poseidon-Tempel. Eingang

Athens
Sunion. Temple of Poseidon, entrance

Athènes
Sunion. Entrée du temple de Poseidon



Sunion
Poseidon-Tempel

Sunion
Temple de Poséidon

Sunion
Temple of Poseidon



Kloster Käsariani am Hymettos

Couvent de Keesariani, sur le mont Hymette

Caesariani Convent on Mt. Hymettus



Kloster Daphni ca. 1100

Couvent de Daphni, en 1100 environ

Daphni Convent ca. 1100



Daphni. Klosterhof

Daphni

Daphni. Convent Yerd

Cloître du couvent de Daphni



Klostarkirche Käsariani

Chapelle du couvent de Käsariani

Caesariani Convent Church



Daphni

Daphni

Daphni



Daphni

Daphni

Daphni



Daphni
KirchenInneres

Daphni
Intérieur de l'église

Daphni
Interior of the Church



Daphni
Kuppelmosaik ca. 1100

Daphni
Mosaïque de la coupole, en 1100 environ

Daphni
Mosaik in the Cupola ca. 1100



Kanal durch die Jsthmus von Korinth

Canal par l'isthme de Corinthe

Jsthmus of Corinth Canal



Korinth
Römischer Markt mit Akrokorinth

Corinth
Roman Market with Acrocorinthos

Corinthe
Marché romain avec l'Acrocorinthe



Korinth
Apollotempel, Innen, von Nord-Osten

Korinthe
Temple d'Apollon, intérieur, du nord-est

Korinth
Apollo Temple, interior from N. E.



Korinth
Apollotempel von Südwesten VI. Jahrh. v. Chr.

Korinth
Apollo Temple from S. W., 6 th cent. B. C.

Korinthe
Temple d'Apollon, du sud-ouest, VI e siècle avant J. C.



Korinth
Quellhaus der Peirene, Eingang

Korinthe
Entrée de la source de Peirène

Korinth
Source House of the Peirene, Entrance



Inneres eines Bauernhauses

Intérieur d'une maison de paysan

Interior of a Peasants House



Korinth
Quellhaus der Peirene

Corinthe
La source de Peirène

Corinth
Source House of the Peirene



Korinth
Glaukequelle

Korinth
Glauke Source

Korinthe
Le source de Glaucé



Burg Akro-Korinth

L'Acrocorinthe

Acrocorinthos Castle



Burg Akro-Korinth. Blick von innen gegen das 1. Tor
L'Acrocorinthe. Vue de l'intérieur sur la première porte
Acrocorinthos Castle. View from interior toward 1. Gateway



Burg Akro-Korinth. Blick von der Höhe gegen Süden

L'Acrocorinthe. Vue du sommet vers le sud

Acrocorinthos Castle. View from the heights towards the south



Akro-Korinth
Blick von der Höhe gegen Norden, den
korinthischen Meerbusen

L'Acrocorinthe
Vue du sommet vers le nord, sur le golfe de Corinthe

Acrocorinthos
View from the heights towards the north,
gulf of Corinth



Mykenä
Ansicht der Burg von Süden

Mycène
Vue du sud

Mycenae
View of the Citadel, from south



Mykenä
Das grosse Kuppelgrab von außen

Mycène
Le grand tombeau vu de l'extérieur

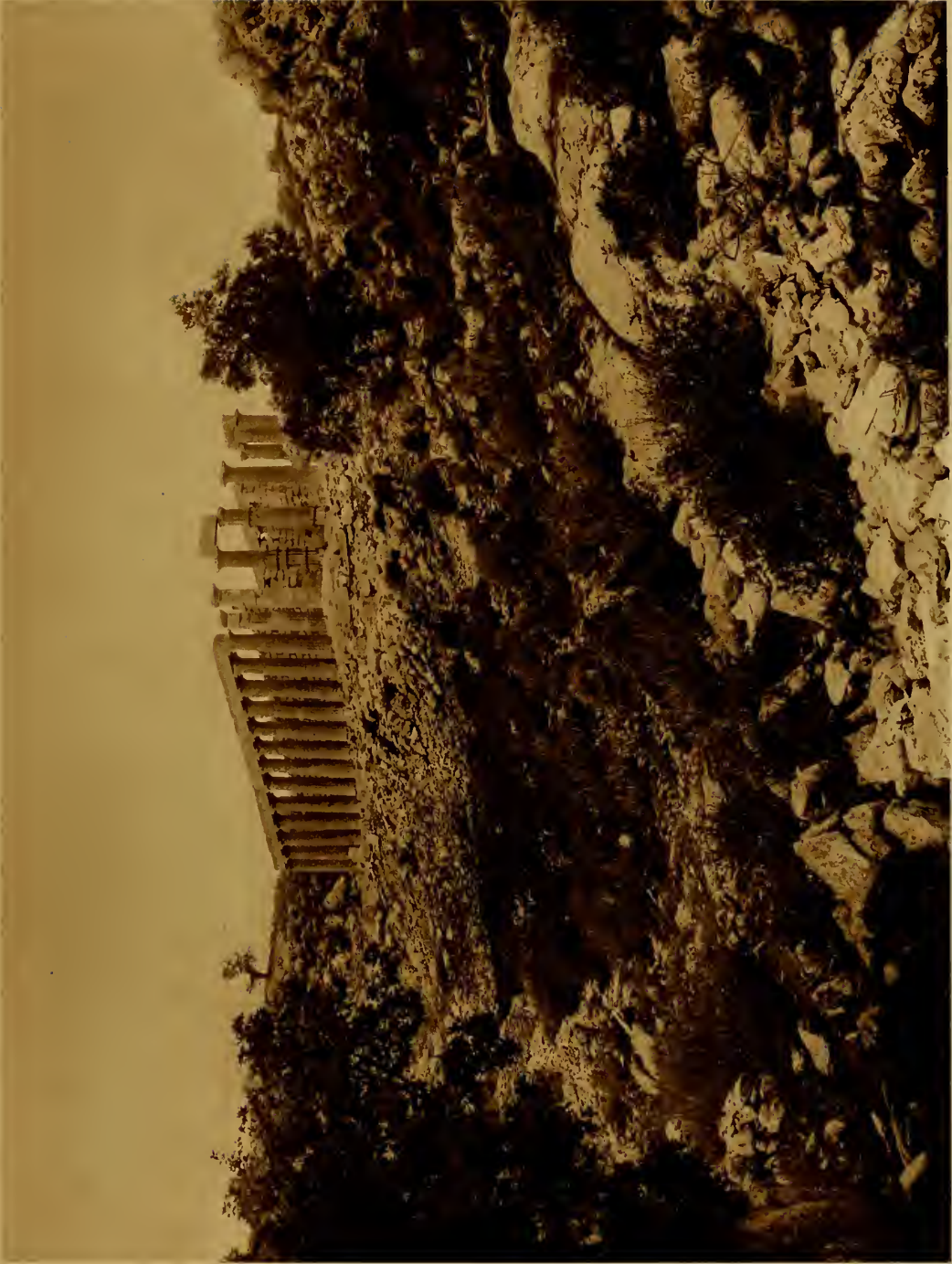
Mycenae
The Cupola Tomb



Löwe von Chéroneia

Le lion de Chéroneia

Lion of Chaeroneia



Apollon-Tempel von Bassae

Temple d'Apollon à Bassé

Apollo Temple of Bassae



Nauplia

Nauplia

Nauplia



Befestigte Insel bei Nauplia

Ile fortifiée près de Nauplia

Fortified Island near Nauplia



Byzantinische Ruinen mit Taygetos

Byzantic Ruins with Taygetos Mts.

Ruines byzantines avec le mont Taygète



Sparta mit Taygetos

Sparte avec le mont Taygete

Sparta with Taygetos Mts.



Vegetation near Nauplia

Végétation près de Nauplie

Vegetation bei Nauplia



Vegetation bei Olympia

Végétation près d'Olympia

Vegetation near Olympia



Mistra
Kloster Pantanossa

Mistra
Couvent de Pantanossa

Mistra
Pantanossa Convent



Mistra
Kircheninneres

Mistra
Intérieur de la chapelle

Mistra
Interior of the Church



Mistra
Kircheninneres

Mistra
Interior of the Church

Mistra
Intérieur de la chapelle



Mistra
Kircheninneres

Mistra
Intérieur de la chapelle

Mistra
Interior of the Church



Mistra
Relief

Mistra
Relief

Mistra
Relief



Mistra



Mistra
Burgmauern

Mistra
Murs de la forteresse

Mistra
Citadel Walls



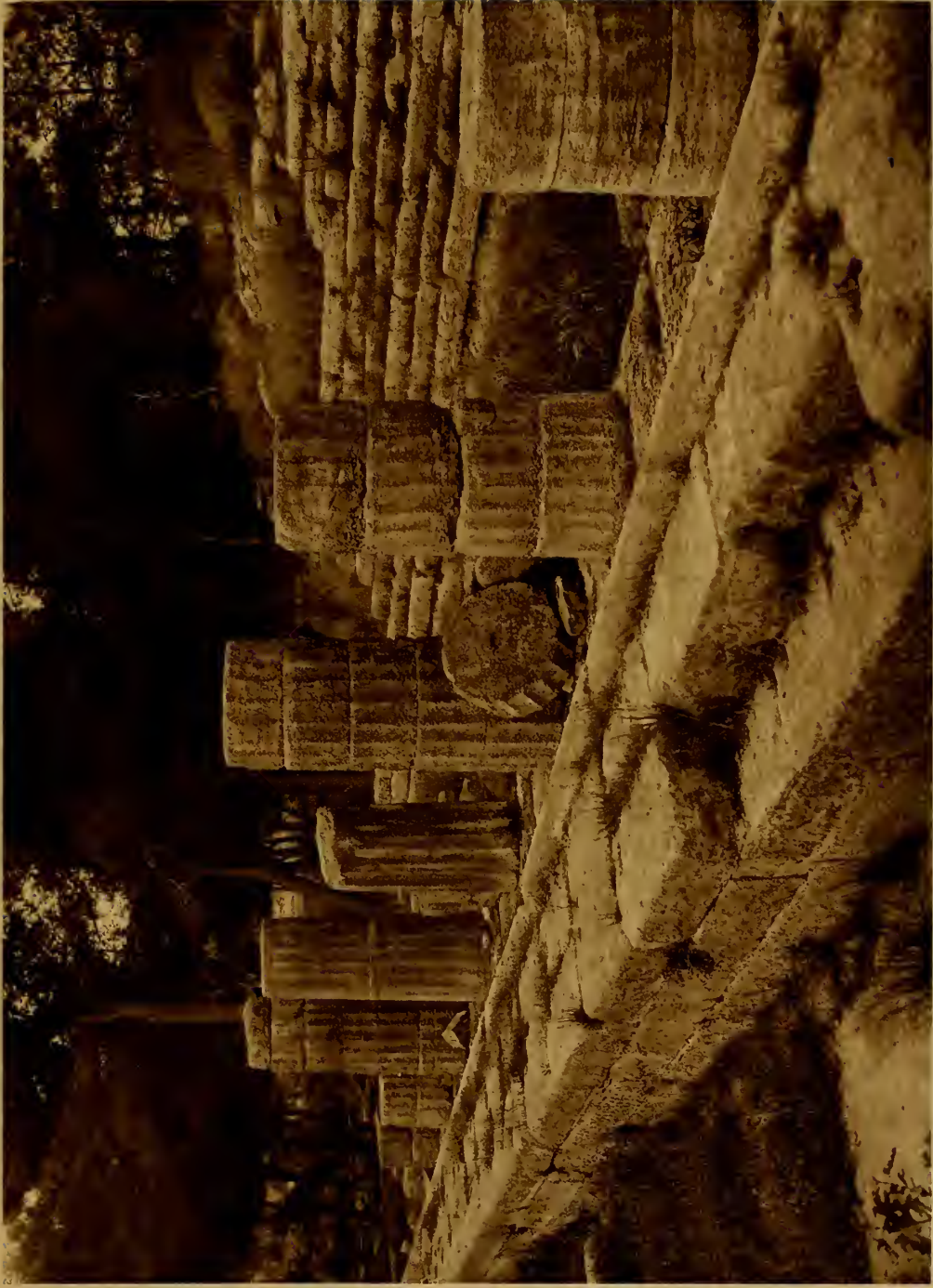
Mistra



Olympia
Zwei Säulen vom Tempel der Hera

Olympia
Deux colonnes du temple d'Héra

Olympia
Two Columns of the Temple of Hera



Olympia
Ausgrabungsfeld

Olympia
Field of Excavations

Olympia
Terrain de fouilles



Olympia
Am Kladeos-Flussbett

Olympia
Près du lit de la rivière Cladeos

Olympia
Bed of the Cladeos



Olympia
Ausgrabungsfeld

Olympia
Terrain de fouilles

Olympia
Field of Excavations



Olympia
Aphrodite-Köpfchen

Olympia
Tête d'Aphrodite

Olympia
Aphrodite, small head



Olympia
Athena-Kopf (von einer Metope)

Olympia
Tête d'Athénée (d'une métope)

Olympia
Athena head (from a metope)



Olympia
Hermes des Praxiteles

Olympia
Hermès par Praxitèle

Olympia
Hermes of Praxiteles



Olympia
Nike des Páonios 420 v. Chr.

Olympia
Nike par Péonios, 420 avant J. C

Olympia
Nike of Paeonios, 420 B. C



Olympia
Herkules (von einer Metope)

Olympia
Hercules (d'une métope)

Olympia
Hercules (from a metope)



Olympia
Athena (von einer Metope)

Olympia
Athénée (d'une métope)

Olympia
Athena (from a metope)



Patras
Hafen

Patras
Le port

Patras
Harbour



Bucht von Jitea

La baie d'Jitee

Bay of Jitea



Blick von Delphi gegen Jtea

Vue de Delphes vers Jitée

View from Delphi towards Jtea



Delphi
Rundbau für die Weihgeschenke von Argos

Delphi
Circular Building for presents of incense from Argos

Delphes
Rotonde pour les présents sacrés d'Argos



Delphi
Apollo-Tempel

Delphes
Temple d'Apollon

Delphi
Apollo Temple



Delphi
Pedestal eines Siegesdenkmals

Delphi
Pedestal of a Statue of Triumph

Delphes
Piédestal d'un monument de la victoire



Delphi
Halle der Athener

Delphi
Hall of the Athenians

Delphes
Halle des Athéniens



Delphi
Heiliger Weg mit Schatzhaus der Athener

Delphi
Sacred Path with Treasure House of the Athenians

Delphes
Voie sacrée avec la maison du trésor des Athéniens



Delphi
Kopf des Wagenlenkers

Delphes
Tête du conducteur de char

Delphi
Head of the Charioteer



Delphi

Westgiebel des Schatzhauses der Krotonier, VI. Jahrh. v. Chr.
 Streit des Herkules und Apoll um den delphischen Dreifuß.

Delphi

West Gable of the Treasury House of the Crotonians, 6th Cent. B. C.
 Struggle between Hercules and Apollo for the Delphic Tripod

Delphes

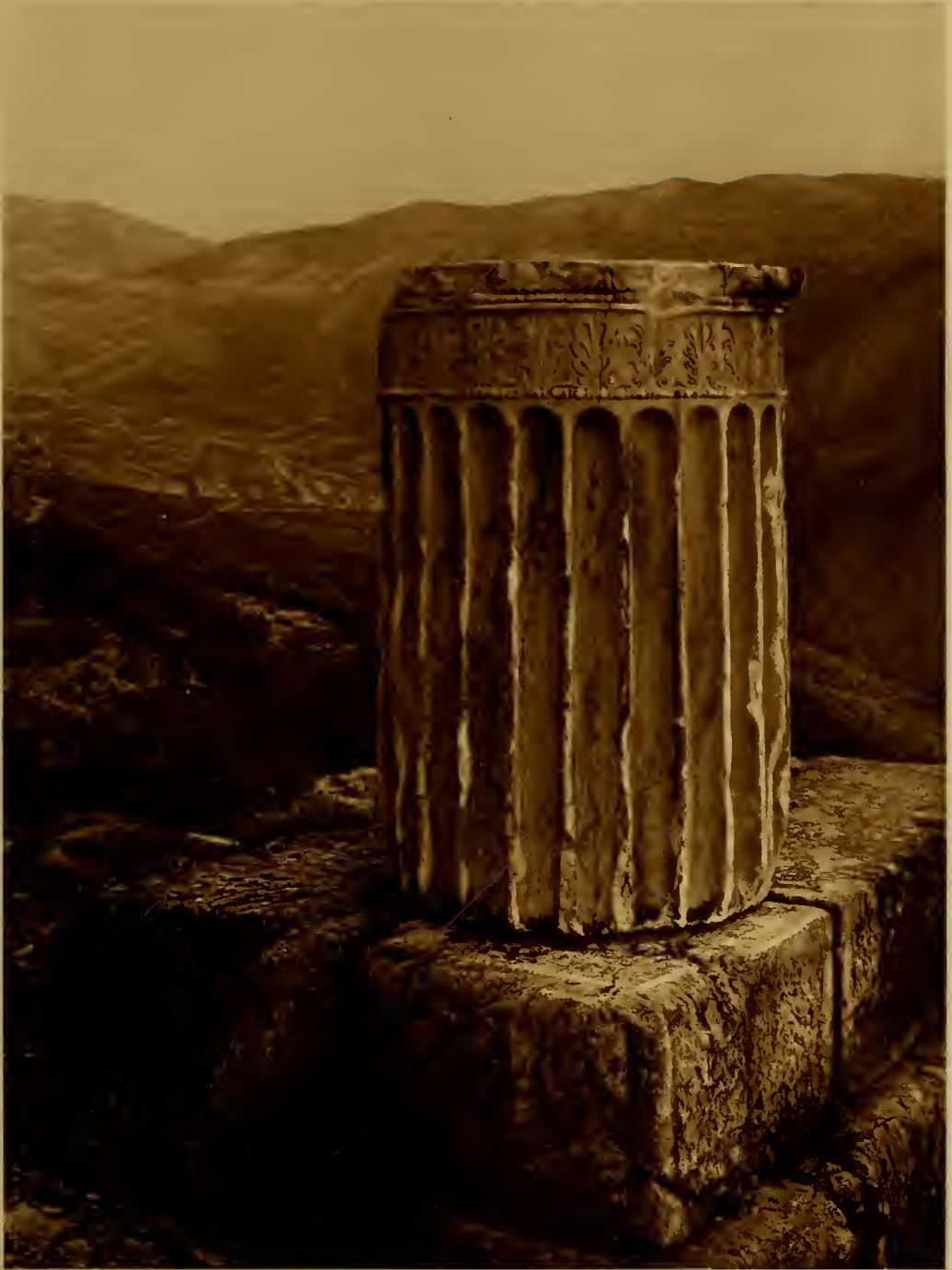
Vestibule de la maison du trésor des Krotoniens, VI^e siècle avant J. C.
 Lutte d'Hercule et d'Apollon pour le trépied de Delphes



Delphi
Blick aus dem Schatzhaus der Athener

Delphi
View from the Athenian Treasury House

Delphes
Vue prise de la maison du trésor des Athéniens



Delphi
Säulentrommel mit Blick auf das Gymnasium
und Marmarion

Delphi
Column, with view of the Gymnasium and
Marmarion

Delphes
Tambour à colonne avec vue sur le Gymnase et Marmarion



Delphi
Stadion mit den Glanzfelsen

Delphi
Stadium with the Shining Rocks

Delphes
Stadion avec les rochers brillants



Delphi
Stadion, Gesamtansicht

Delphes
Stadion, Vue générale

Delphi
Stadium, General view



Araehova



Parnass

Le Parnassé

Parnass



Kloster Hosios Lucas, Hof

Couvent d'Hosios Lucas, le cloître

Hosios Lucas Convent, Yard



Kloster Hoslos Lucas

Couvent d'Hoslos Lucas

Hosios Lucas Convent



Kloster Hosios Lucas. Kuppel

Couvent d'Hosios Lucas, Coupole

Hosios Lucas Convent, Cupola



Kloster Hosios Lucas

Intérieur du couvent d'Hosios Lucas

In Hosios Lucas Convent



Kloster Hosios Lucas, byzantin. Kapitell

Hosios Lucas Convent, Byzantine Capital

Intérieur du couvent d'Hosios Lucas. Chapiteau byzantin



Kloster Hosios Lucas, Engel-Mosaik

Hosios Lucas Convent, Angel Mosaic

Intérieur du couvent d'Hosios Lucas. Ange en mosaïque



Chalkis
Byz. Löwenrelief

Chalcis
Relief de lions byzantins.

Chalcis
Byz. Lion Relief



Chalkis
Moschee

Chalcis
Mosquée

Chalcis
Mosque



Pharsalos
Mittelalterliches Haus

Pharsale
Maison du Moyenâge

Pharsalus
Medlaeval House



Pharsalos
Quellenanlage

Pharsale
Une source

Pharsalus
Spring



Volo
Bemaltes Grabmäl

Volo
Painted Tomb

Volo
Tombeau décoré de peintures



Theseus und Antiope vom Giebel
des Apollontempels in Eretria

Theseus and Antiope from the Pediment
of the Apollo Temple in Eretria

Thésée et Antiope, du fûté du temple
d'Apollon à Erythrée



Haus in Ana Volo

Maison à Ana-Volo

House In Ana-Volo



Hirtenknabe

Jeune pâtre

Shepherd Boy



Kirchenumgang in Demerli

Pourtour de l'église à Demerli

Cloister in Demerli



Macrinitza, Brunnen

Une fontaine à Macrinitza

Macrinitza, fountain



Blick von den Hängen des Pellon auf den Pagasäischen Golf, links Hügel Jolkos

Vues des pentes du Pellon sur le golfe de Pagase, à gauche la colline de Jolkos

View from the Pellon slopes to the Gulf of Pagasae, Jolkos hill to the left



Macriniza on Pelion

Macriniza et le Péllion

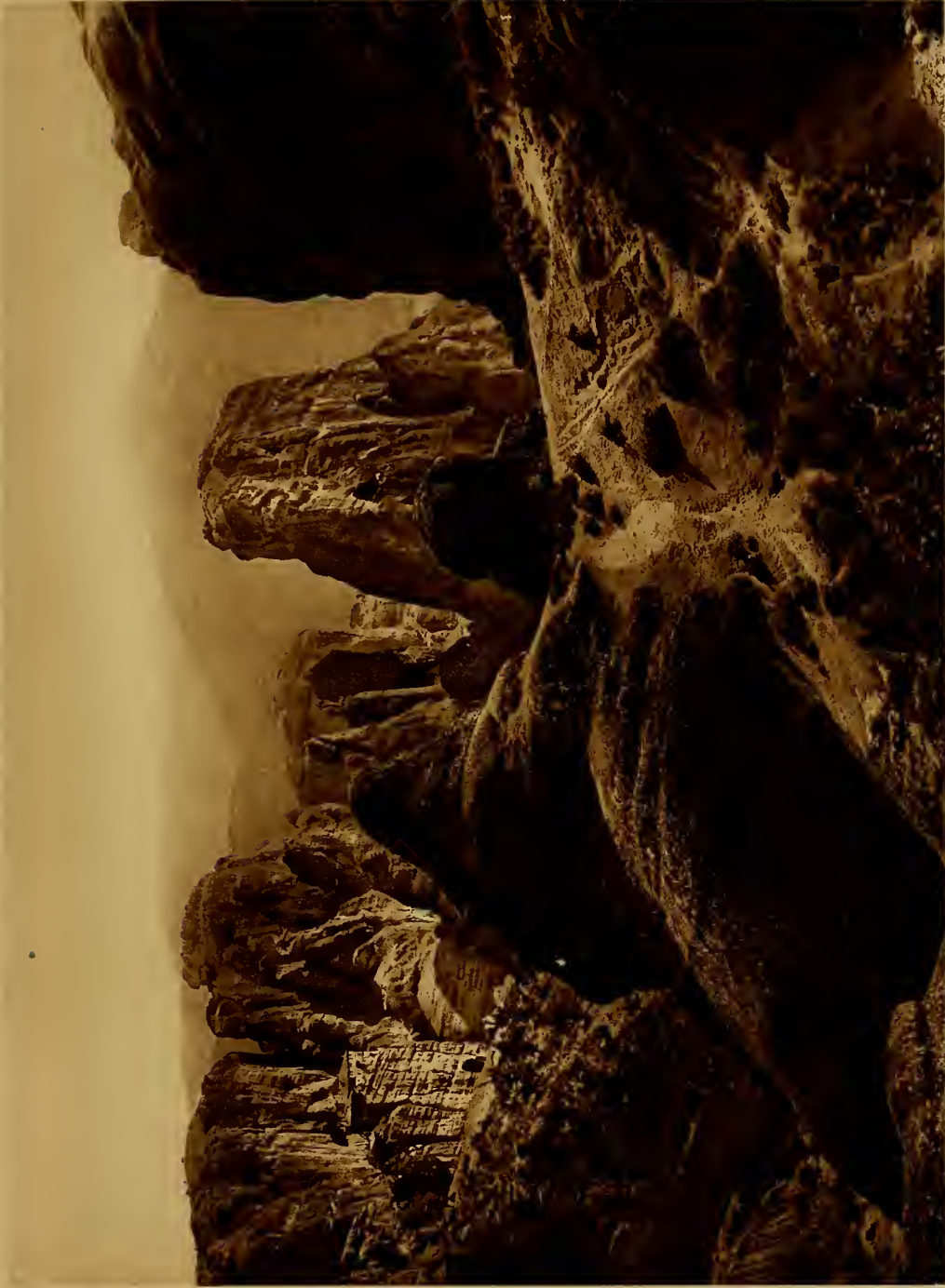
Makriniza am Pelion



Dorf Kastraki mit Meteorafelsen

Le village de Kastraki et les rochers de Météora

Village of Kastraki with Meteora rock



Meteorsteine von Norden gesehen

Les rochers de Météora, vus du nord

Meteora Rock from north



Verlassene Meteoraklöster auf Felsen

Deserted Meteora Convent on Rocks

Couvents abandonnés sur les rochers de Météora



Dorf Kastraki

Le village de Kastraki

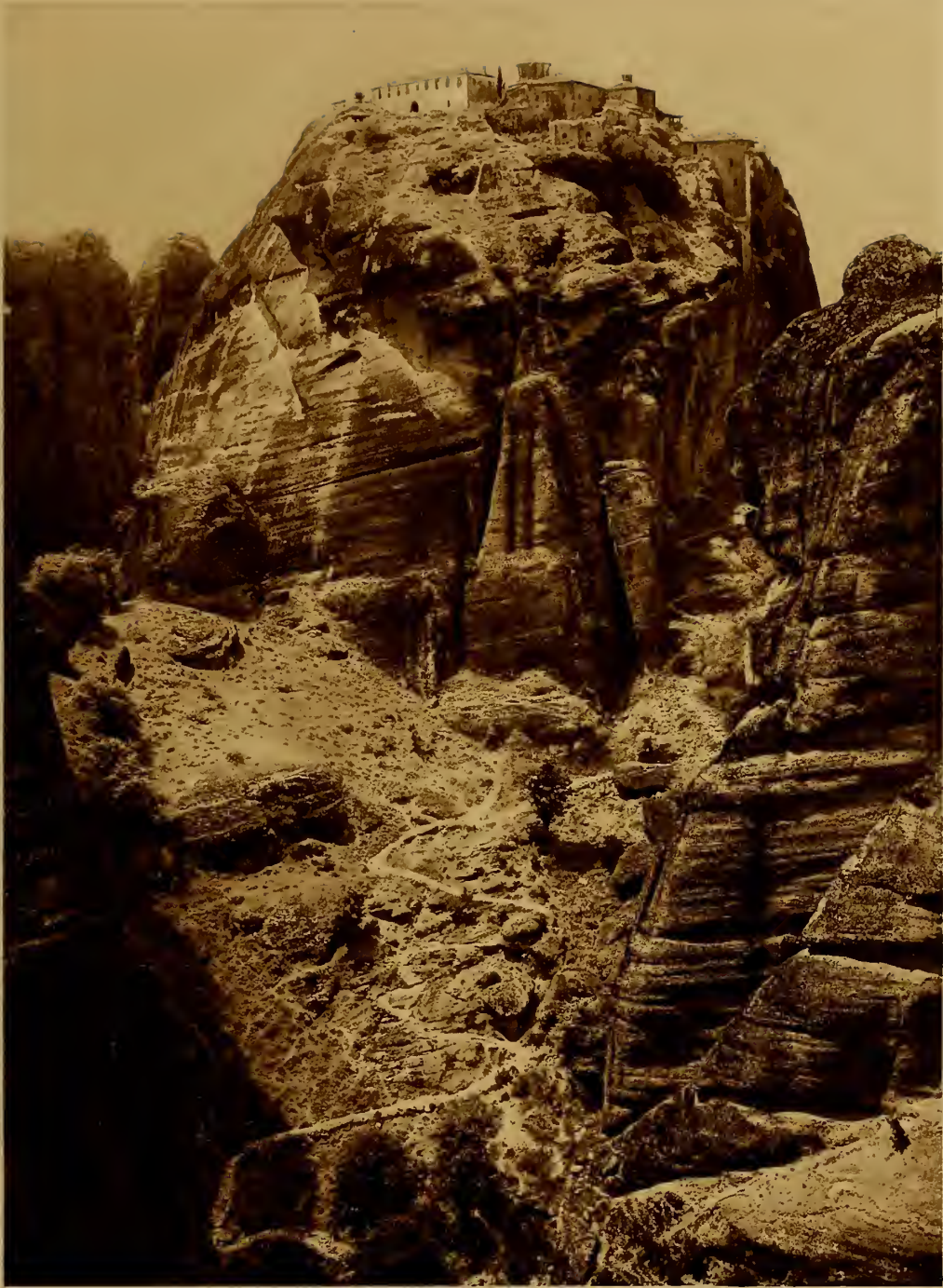
Village of Kastraki



Meteora
Blick von Hag-Barlaam gegen Süden

Meteora
View from Hag-Barlaam towards south

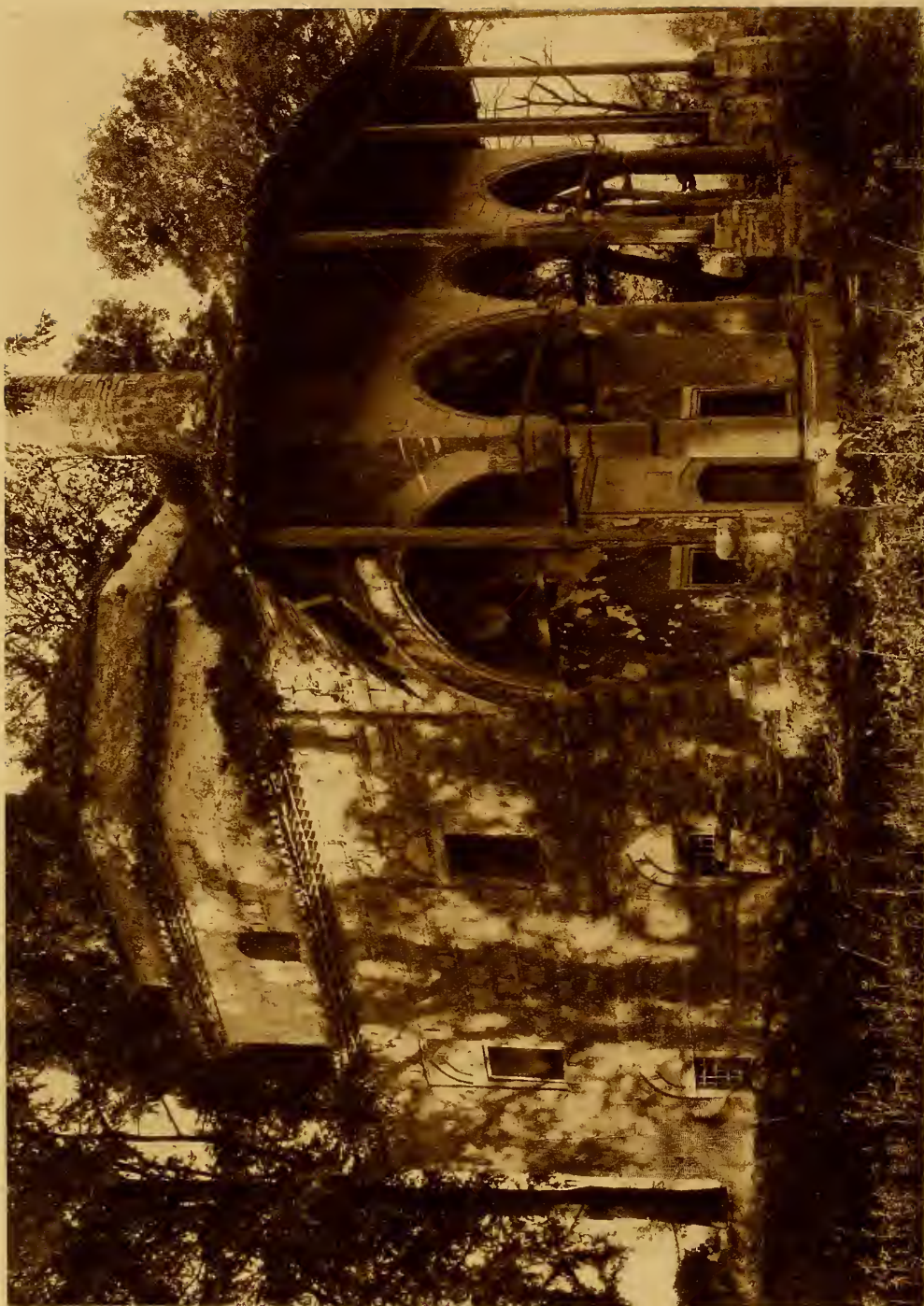
Météora
Vue de Hag-Barlaam vers le sud



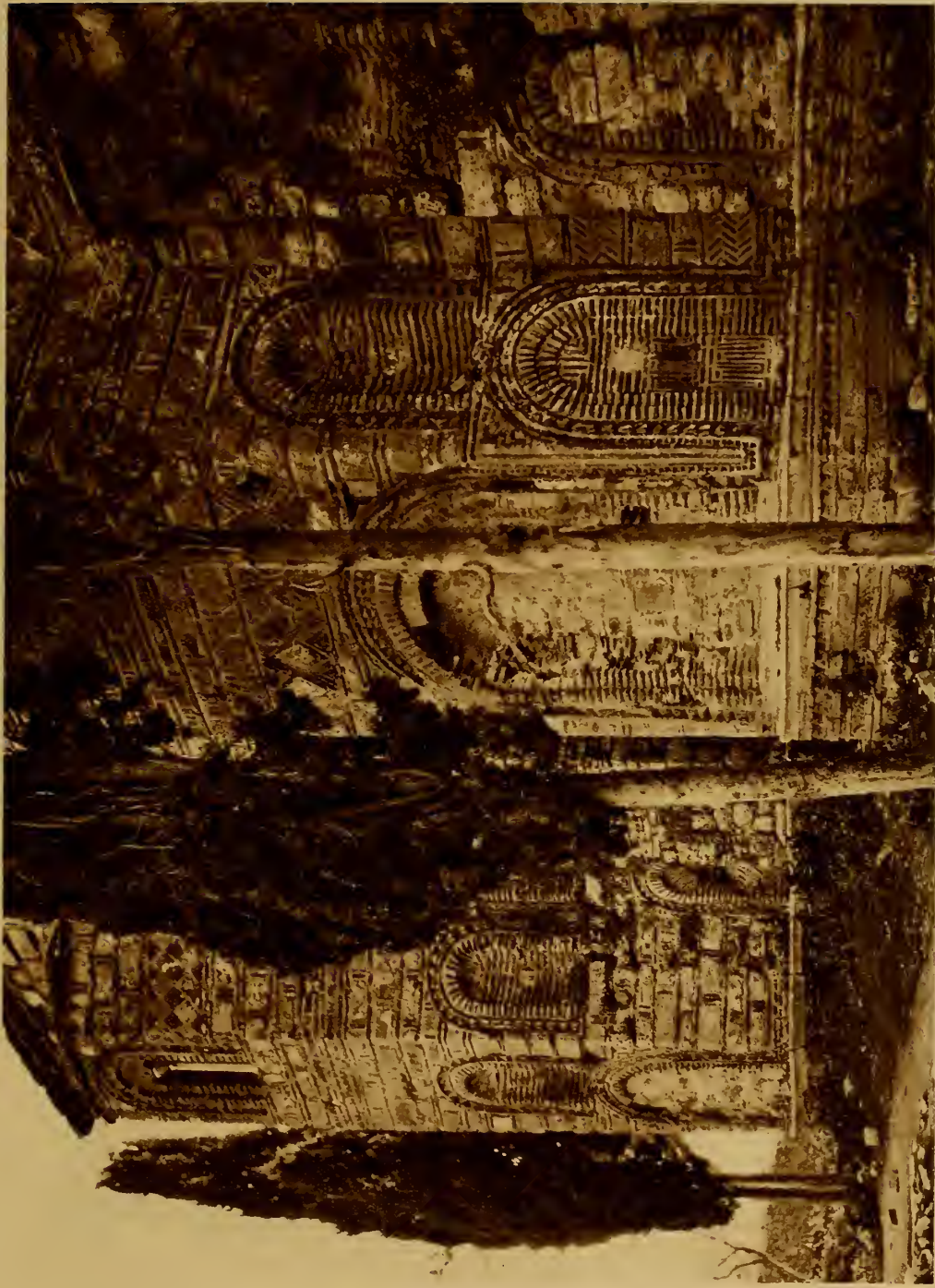
Kloster Meteoron 1388 gegründet

Meteora Convent, founded 1388

Le couvent de Météora, fondé en 1388



Arta



Arta



Arta
Kapitell

Arta
Chapiteau

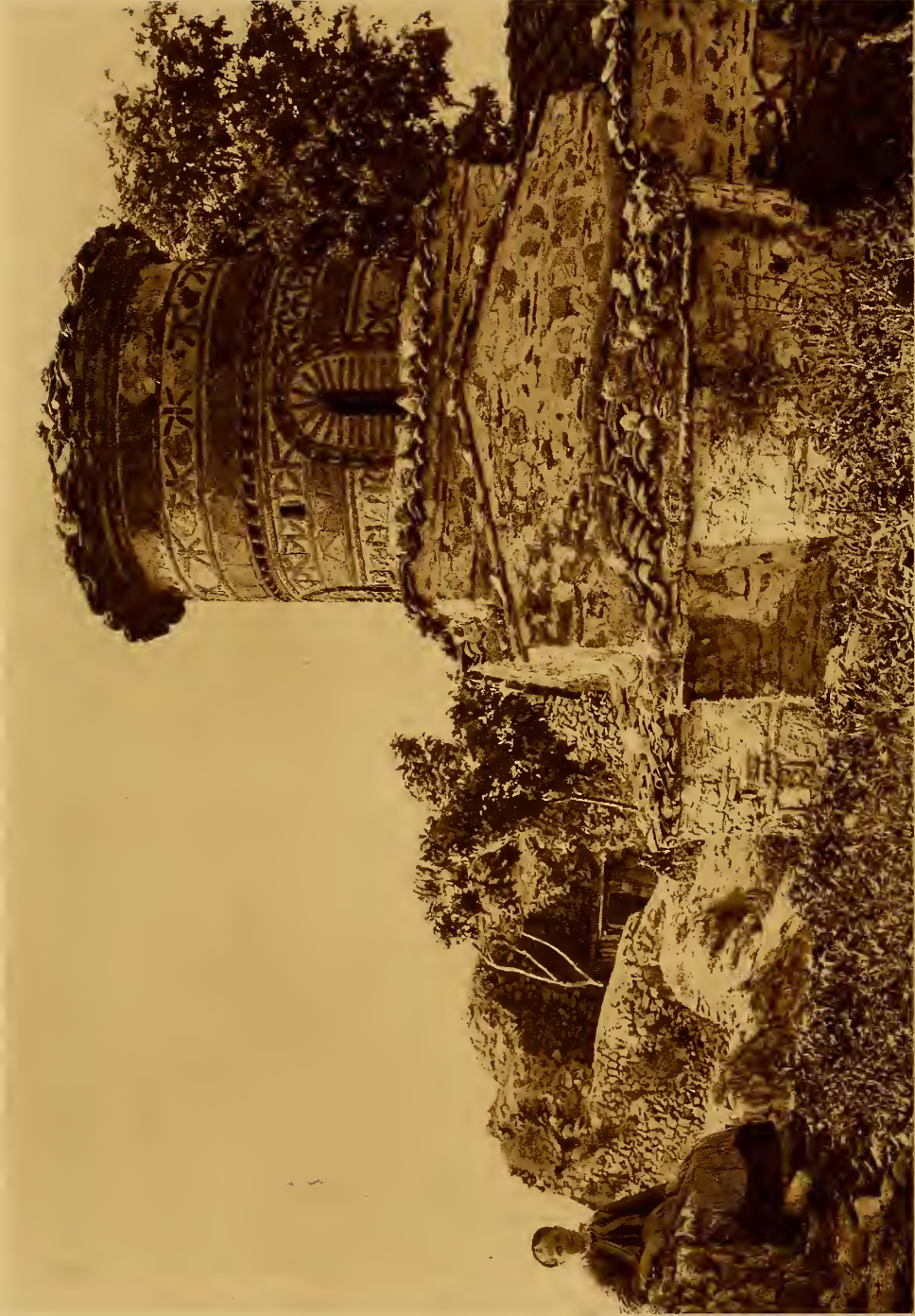
Arta
Capital



Löwenrelief aus Saloniki

Relief de lions à Salonique

Lion Relief from Saloniki



Kastorias

Castorias

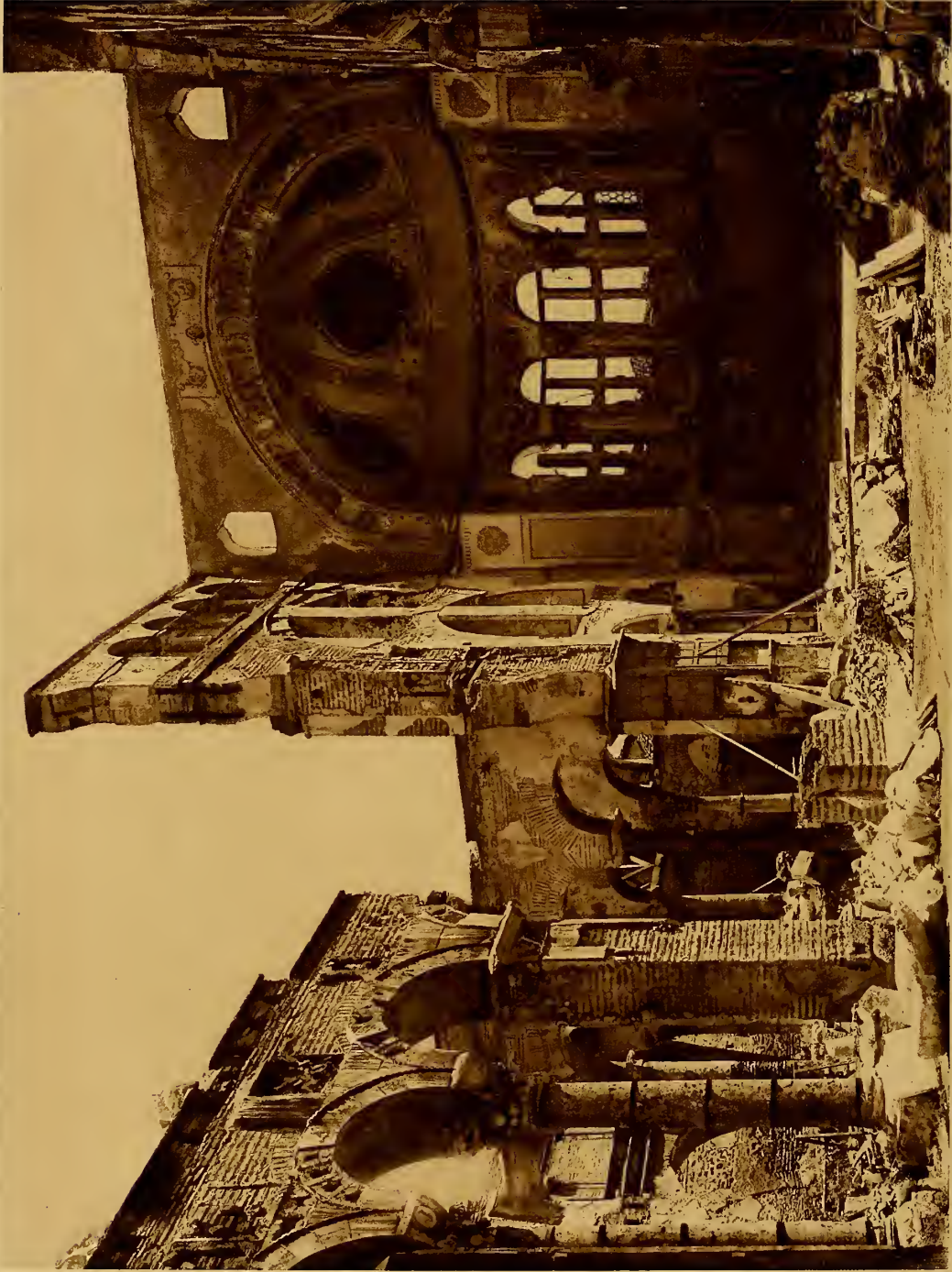
Kastorias



Baba
Tempeital

Baba
Vallée du temple

Baba
Temple Valley



Saloniki
Inneres der H. Demetrios-Kirche

Salonique
Intérieur de l'église de S'Démétrius

Saloniki
Interior of St. Demetrios



Saloniki
Türkengräber

Salonique
Tombeaux türcs

Saloniki
Turkish Graves



Saloniki
Seltenschiff der Hagia Sophia. 5. Jahrh.

Saloniki
Transept of the Hagia Sophia 5th. Cent

Salonique
Nef latérale de Sainte-Sophie, 5^{ème} siècle



Saloniki
H. Demetrios, Renaissancegrab
des Lucas Spondonis

Saloniki
St Demetrios, Renaissance
Tomb of Lucas Spondonis

Salonique
St. Démétrius, Tombeau de Lucas Spondonis,
datant de la Renaissance



Saloniki
Türk. Moschee

Salonique
Mosquée turque

Saloniki
Turkish Mosque



Saloniki

Sogen. „Rotunde“ (St. Georgskirche) mit
Minarett und türkischen Gräbern

Saloniki

So-called „Rotunde“ (St. George's church)
with Minaret and Turkish Tombs

Salonique

La „Rotonde“ (Eglise St. Georges) avec le
minaret et les tombeaux turcs



Saloniki
Hagia Sofia 5. Jahrh.

Salonique
Sainte-Sophie, V^e siècle

Saloniki
Hagia Sofia 5th Cent.



Saloniki
Baptisterium

Salonique
Baptistère

Saloniki
Baptisterium



Saloniki
Tschaurch-Monastir

Salonique
Monastir

Saloniki
Tschaurch, Monastir



Saloniki
Strassenscene

Salonique
Une scène de la rue

Saloniki
Street Scene



Leukas
Hagios-Nikolaosquelle

Leucas
Source de Saint- Nicolas

Leukos
Hagios-Nicolas Source



Korfu
Ostküste mit Insel Pontikonisi

Corfou
Côte orientale avec l'île de Pontikonisi

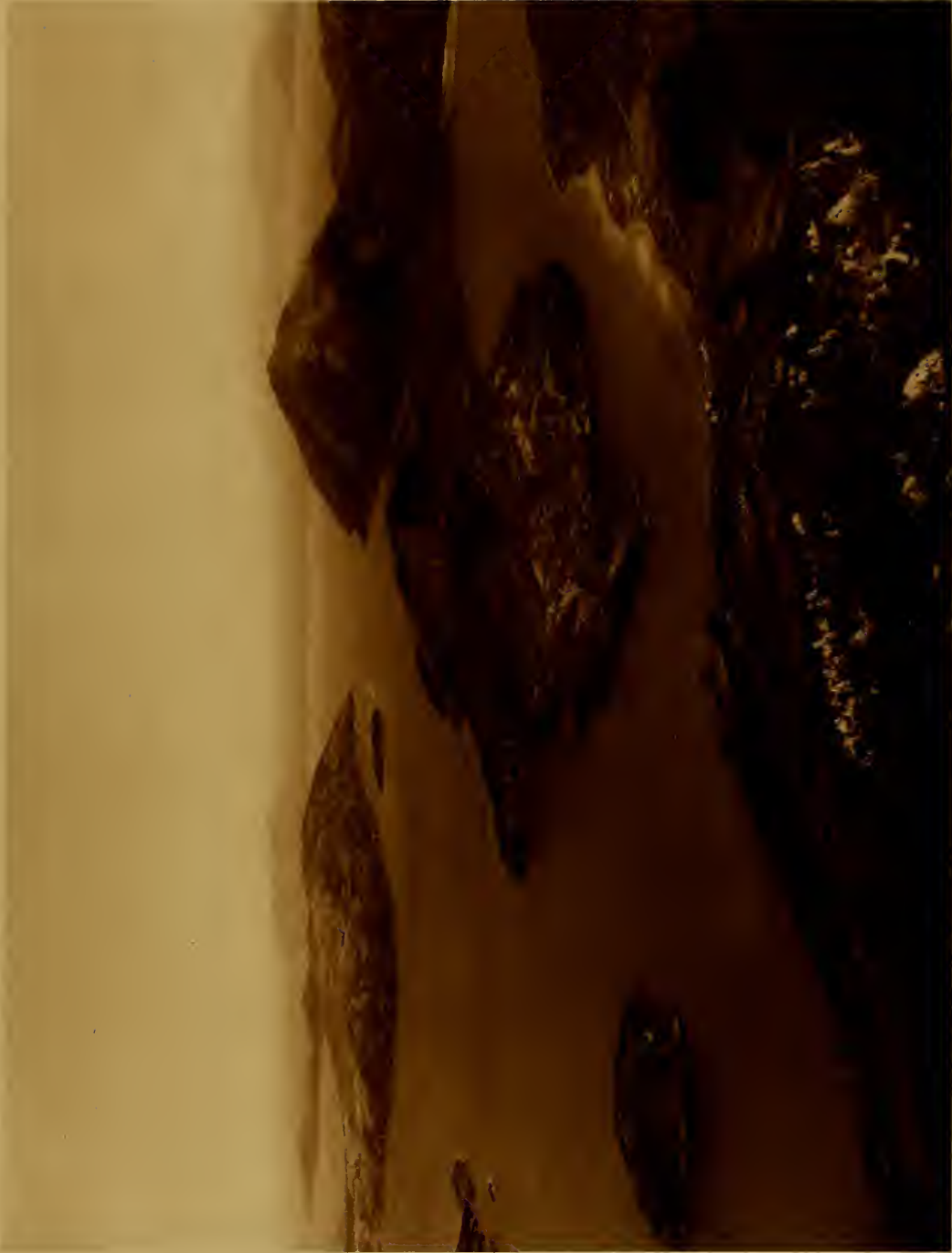
Korfu
Eastern Coast with Pontikonisi Isle



Leukas
Westküste

Leucas
Côte occidentale

Leukos
Western Coast



Leukas
Vlchohafen von Süd-Westen

Leucas
Le port de Vlcho, vu du sud-ouest

Leukos
Vlcho Harbour from S.W.



Aegina
Aphala-Tempel

Aegina
Le temple d'Aphala

Aegina
Aphala, Temple



Aegina
Aphala-Tempel

Aegina
Le temple d'Aphala

Aegina
Aphala Temple



Aegina
Blick vom Aphala-Tempel auf das Meer

Aegina
Vue du temple d'Aphala sur la mer

Aegina
View from Aphala Temple to the sea



Delos
Theater

Delos
Le Théâtre

Delos
Theatre



Naxos
Hauptstadt Naxia

NAXOS
Naxia, la capitale

Naxos
Naxia, the Capital



Syra
(Hermupolis) Paláio-Syros

Syra
(Hermupolis) Paláio-Syros

Syra
(Hermupolis) Paláio-Syros

Thera
Phira von Süden



Thera
Phira, vue du Sud

Thera
Phira from S.



Thera
Phira von Norden mit H. Elias-Burg

Thera
Phira, vue du nord, avec le château-fort de St. Elias

Thera
Phira from N. with St. Elias Castle



Thera
Windmühle In Merowigii

Thera
Moulin à vent à Merowigii

Thera
Windmill In Merowigii



Thera
im Hafen von Phira

Thera
Au port de Phira

Thera
In the Harbour of Phira



Thera
Im Kloster Hosios Elias

Thera
Le couvent de St. Elias

Thera
In the Hosios Elias Convent



Thera
Aufstieg nach Phira

Thera
Ascension vers Phira

Thera
Ascent to Phira



Thera
Klosterterrasse H, Elias

Thera
Terrasse du couvent de St. Elias

Thera
Convent Street St. Elias



Thera
Nonnenkloster in Skaros

Thera
Couvent de femmes à Skaros

Thera
Nuns' Convent in Skaros



Chios
Strasse

Chios
Une rue

Chios
Street



Chios
Strasse

Chios
Une rue

Chios
Street



Kreta
Palast von Phalistos, Saal und Treppe

Crète
Palais de Phalistos, salle et escalier

Crete
Palace of Phalistos, Hall and Staircase



Kreta
Palast von Phaistos, die beiden grossen Treppen

Crète
Palace of Phaistos, the two great Staircases

Crète
Palais de Phaistos, les deux grands escaliers

H28 75



Kreta
Palast von Phaistos

Crète
Palais de Phaistos

Crete
Palace of Phaistos





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